

J.S. Bach
Cantata No. 1
Wie schön leuchtet der Morgenstern

Coro.
(Maestoso $\text{♩} = 56$)

The first system of the musical score for the Coro. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 12/8. The key signature has one flat (B-flat). The tempo is Maestoso with a quarter note equal to 56 beats. The first measure of the treble staff begins with a *mf* dynamic and a trill. The bass staff starts with a *mf* dynamic. The system concludes with a *f* dynamic marking.

The second system of the musical score. It continues the two-staff format. The treble staff begins with a *mf* dynamic and a trill. The bass staff starts with a *mf* dynamic. The system concludes with a *f* dynamic marking.

The third system of the musical score. It continues the two-staff format. The treble staff begins with a *mf* dynamic. The bass staff starts with a *mf* dynamic. The system concludes with a *f* dynamic marking.

The fourth system of the musical score. It continues the two-staff format. The treble staff begins with a *cresc.* dynamic marking. The bass staff starts with a *cresc.* dynamic marking. The system concludes with a *f* dynamic marking.

A

Soprano.
Wie schön leuch -
How bright and

Alto.

Tenore.
Wie schön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso.
Wie schön leuch -
How bright and

A

tet der Mor - - - gen - - -
 fair the morn - - - ing - - -

Wie schön leuch - tet der Mor - gen - stern, der Mor - gen -
 How bright and fair the morn - ing - star, the morn - ing -

stern, der Mor - gen - stern, wie schön leuch - tet der Mor - gen - stern, der Mor - gen -
 star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - gen - stern, der Mor - gen - stern, wie schön leuchtet der Mor - gen -
 fair the morn - ing - star, the morn - ing - star, how bright and fair the morn - ing -

stern
 star,

stern, wie schön leuch.tet der Mor - gen - stern
 star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
 star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
 star, how bright and fair the morn - ing - star,

voll Gnad' und Wahr.heit von dem
the shin - ing mes - sen - ger a -

voll Gnad' und
the shin - ing

Herrn, voll Gnad' und Wahr.heit, voll Gnad' und
far, the shin - ing, shin - ing, the shin - ing

Wahr - heit von dem Herrn, voll Gnad' und Wahr.heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

voll Gnad' und Wahr.heit von dem Herrn, voll Gnad' und Wahr -
the shin - ing mes - sen - ger a - far, the shin - ing, shin -

voll
 the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
 mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
 far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
 ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Gnad' und Wahr - heit
 shin - ing mes - sen

Herrn, voll Gnad' und Wahr - heit von dem
 far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
 far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
 far, the shin - ing, shin - ing mes - sen - ger a -

mf

von dem Herrn, _____
ger a far _____

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn,
far

Herrn,
far

Herrn,
far

mf

Four staves of music, all containing rests, indicating a silent period for the vocalists.

Piano accompaniment for the second system, featuring a *cresc.* (crescendo) marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

B

die sü - - - sse
to hail the

die sü - - - sse Wur - -
to hail the seed

die sü - - - sse
to hail the

die sü - sse Wur - zel Jes - - se, die
to hail the seed of Jes - - se, to

Vocal and piano accompaniment for the third system. The vocal parts enter with the lyrics: "die sü - - - sse" (to hail the). The piano accompaniment continues with a steady bass line and chords.

B

Piano accompaniment for the fourth system, featuring a *mf* (mezzo-forte) marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

Wur - - - zel Jes - - - se!
seed of Jes - - - se, to hail the seed of Jes - - - se!

Wur - zel Jes - - se, die sü - - - sse Wur - zel Jes - - se,
seed of Jes - - se, to hail the seed of Jes - - se,

sü - sse Wur - zel Jes - - se, die sü - sse Wur - zel Jes - - se, die
hail the seed of Jes - - se, to hail the seed of Jes - - se, to

se!
se!

se, die sü - - sse Wur - zel Jes - - - se!
se, to hail the seed of Jes - - - se!

— die sü - - sse Wur - zel Jes - - - se!
— to hail the seed of Jes - - - se!

sü - sse Wur - zel Jes - - - - - se!
hail the seed of Jes - - - - - se!

First system of musical notation, featuring a treble and bass clef. The music includes a trill (tr) and a dynamic marking of *mf*.

Second system of musical notation, featuring a treble and bass clef.

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *cresc.*

Fourth system of musical notation, featuring a treble and bass clef.

Soprano. C

Du
Thou

Sohn Da - - - vid's aus
Son of Da vid's

Du Sohn —
Thou Son —

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son — of Da-vid's roy - al line, — his roy - al line, thou Son — of

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son — of Da-vid's roy - al line, — his roy - al

Ja - - kob's Stamm,
roy - - al line,

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son of Da - vid's roy - al line, thou Son of Da - vid's roy - al

Stamm,
line,

Stamm,
line,

Stamm,
line,

mein Kö - nig und - mein Bräu - ti - gam, mein Kö - nig und mein
 be - lov - ed Lord - and Mas - ter mine, be - lov - ed Lord and

mein Kō - nig und mein Bräu - ti -
 be - lov - ed Lord and Mas - ter

mein Kō - nig und mein Bräu - ti -
 be - lov - ed Lord and Mas - ter

Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
 Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mein Kō - nig und - mein Bräu - ti - gam, mein Kō - nig und - mein Bräu - ti -
 mine, be - lov - ed Lord - and Mas - ter mine, be - lov - ed Lord - and Mas - ter

gam, mein Kō - nig und - mein Bräu - ti - gam, mein Kō - nig und - mein Bräu - ti -
 mine, be - lov - ed Lord - and Mas - ter mine, be - lov - ed Lord - and Mas - ter



mein Kō - nig
be - lov - ed



gam, mein Kō - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,



gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter



gam, mein Kō - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine, mein Kō - nig
be - lov - ed



f *mf*



und mein Bräu - ti -
Lord and Mas - ter



mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter



gam, mein Kō - nig und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter



und mein Bräu - ti - gam, mein Kō - nig und mein Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter



gam,
mine,

gam, mein Kō - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kō - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kō - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

mf

cresc.

D

hast
my

D

hast
my

mir heart mein and Herz soul be - - - -
 pos - - - -

hast mir _____ mein Herz _____ be - ses - - - sen, hast mir
 my heart _____ and soul _____ pos - sess - - - ing, my heart _____

hast mir _____ mein Herz be - ses - - - sen, hast mir
 my heart _____ and soul pos - sess - - - ing, my heart _____

mir mein Herz be - ses - - sen, hast mir mein Herz be - ses - - sen, hast
 heart and soul pos - sess - - ing, my heart and soul pos - sess - - ing, my

mf

ses - - - - sen,
 sess - - - - ing,

_____ mein Herz _____ be - ses - - sen, hast mir mein Herz be - ses - -
 _____ and soul _____ pos - sess - - ing, my heart and soul pos - sess - -

_____ mein Herz be - ses - - sen, _____ hast mir mein Herz be - ses - -
 _____ and soul pos - sess - - ing, _____ my heart and soul pos - sess - -

mir mein Herz be - ses - - sen, hast mir mein Herz be - ses - -
 heart and soul pos - sess - - ing, my heart and soul pos - sess - -

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "sen, ing." written below them. The fifth staff is the piano accompaniment, featuring a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

The second system of the musical score consists of two staves for the piano accompaniment. The right hand continues with intricate sixteenth-note passages, while the left hand provides a rhythmic foundation with eighth and sixteenth notes.

The third system of the musical score consists of two staves for the piano accompaniment. The right hand features a series of sixteenth-note chords and arpeggios. The left hand has a steady eighth-note bass line. Dynamic markings "dimin." and "cresc." are present in the right hand.

The fourth system of the musical score consists of two staves for the piano accompaniment. The right hand continues with dense sixteenth-note textures, and the left hand maintains a consistent eighth-note bass line.

E

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

lieb - - - lich,
kind - - - ly,

E

mf

freund - - - lich,
friend - - - ly,

freund - - - *tr*
friend - - -

freund - - - *tr*
friend - - -

freund - - -
friend - - -

lich,
ly,

lich,
ly,

lich,
ly,

The first system consists of four staves. The top three are vocal staves (Soprano, Alto, and Bass) with lyrics 'lich, ly,'. The bottom staff is a grand staff for piano accompaniment, showing a complex texture with many sixteenth notes.

schön und herr lich,
fair and no ble,

schön und herr lich, gross und
fair and no ble, rich in

schön und herr lich, schön und herr lich,
fair and no ble, fair and no ble,

schön und herr lich, schön und
fair and no ble, fair and

The second system consists of four staves. The top three are vocal staves with lyrics. The bottom staff is a grand staff for piano accompaniment. The lyrics are: 'schön und herr lich, / fair and no ble,'. The second line of lyrics is: 'schön und herr lich, gross und / fair and no ble, rich in'. The third line of lyrics is: 'schön und herr lich, schön und herr lich, / fair and no ble, fair and no ble,'. The fourth line of lyrics is: 'schön und herr lich, schön und / fair and no ble, fair and'.

gross und ehr - lich,
rich in boun - ty,

ehr - lich, gross und ehr - lich, reich, reich,
boun - ty, rich in boun - ty, rich, rich,

schön und herr - lich, gross und ehr - lich, reich, reich,
fair and no - ble, rich in boun - ty, rich, rich,

herr - lich, gross
no - ble, rich

reich von Ga -
faith less nev -

reich von Ga -
faith less nev -

reich von Ga - ben, von Ga - ben,
faith - less nev - er, no nev - er,

und ehr - lich, reich von
in boun - ty, faith less

cresc.

ben,
er,

ben, *reich* *von Ga - - ben,*
er, *faith* *less nev - - er,*

gross und ehr - lich, reich von Ga - - ben,
rich in boun - ty, faith - less nev - - er,

Ga - - - - ben,
nev - - - - er,

The first system consists of a vocal line and a keyboard accompaniment. The vocal line is divided into four staves, with lyrics in German and English below each staff. The keyboard part is written in a grand staff with a treble and bass clef, featuring intricate sixteenth-note patterns.

The second system contains instrumental parts for strings (flute, oboe, violin, and viola) and a keyboard part. The upper staves are empty, indicating that these instruments play whole rests. The keyboard part is written in a grand staff with a treble and bass clef, continuing the intricate sixteenth-note patterns from the first system.

F

hoch und sehr prächtig erhaben,
reign-ing in glo-ry for-ev-er.

hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben

high en throned a

- tigt er ha - ben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben

- ry for-ev - er, reign-ing in glo-ry for-ev-er.

ha - ev -

ben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben, hoch und sehr prächtig erhaben

er, reign-ing in glo-ry for-ev-er.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "tig er - ha -", "bove for - ev -". The second staff continues the vocal line with lyrics: "- tig er - ha -", "- ry for - ev -", "- ben, sehr prächtig er - ha -", "- er, in glo - ry for - ev -". The third staff continues with lyrics: "- ben, hoch und sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The fourth staff continues with lyrics: "- ben, hoch und", "- er, reign - ing". The fifth staff is the piano accompaniment, featuring a complex texture with a "cresc." marking.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "ben.", "er.". The second staff continues the vocal line with lyrics: "ben, hoch und sehr prächtig er - ha -", "er, in glo - ry, reign - ing for - ev -", "- ben.", "- er.". The third staff continues with lyrics: "ben, hoch und sehr prächtig er - ha -", "er, in glo - ry, reign - ing for - ev -", "- ben.", "- er.". The fourth staff continues with lyrics: "sehr prächtig er - ha -", "in glo - ry for - ev -", "- ben.", "- er.". The fifth staff is the piano accompaniment, featuring a complex texture with a "mf" marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, flowing melodic line with many sixteenth notes. The bass clef part provides a steady accompaniment with eighth notes. A dynamic marking of *mf* is present in the second measure of the bass line.

Second system of musical notation. The treble clef part continues with intricate sixteenth-note patterns. The bass clef part features a more rhythmic accompaniment with eighth notes and some rests. A dynamic marking of *mf* is present in the second measure of the bass line.

Third system of musical notation. The treble clef part shows a change in texture with more block chords and sustained notes. The bass clef part continues with eighth-note accompaniment. A dynamic marking of *cresc.* is present in the second measure of the bass line.

Fourth system of musical notation. The treble clef part features a series of chords with some sixteenth-note runs. The bass clef part has a more active accompaniment with eighth notes. A dynamic marking of *mf* is present in the second measure of the bass line.

Recitativo.

Tenore.

Du wah-rer Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
 Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-

wähl-ten, wie süß ist uns dies Le-bens-wort, nach dem die er-sten Vä-ter schon so
 lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the

Jahr' als Ta-ge zählten, das Gabri-el mit Freuden dort in Beth-le-hem ver-
Pa - tri - archs have cher-ished, and Ga - bri - el of old pro - claimed, in Beth - le - hem re -

hei - ssen! O Sü - ssig-keit, o Him-mels-brot, das we - der
joic - ing! O sweet - ness rare, O Bread of God, of which no

Grab, Ge - fahr, noch Tod aus un-sern Her-zen rei-ssen.
doubt, nor fear, nor death can ev - er dis - pos - sess us.

Aria.
 (Moderato $\text{♩} = 72$)

mf

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

Soprano.

Soprano vocal line and piano accompaniment for the second system. The vocal line begins with a whole rest followed by the lyrics: "Er - fül - let, ihr himmlischen, gött -". The piano accompaniment continues with similar rhythmic patterns.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright —

Soprano vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics: "li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge". The piano accompaniment features a more active bass line with sixteenth-note figures.

li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge
shin - ing bea - con, this heart that — is long - ing - ly crav - ing — for

Soprano vocal line and piano accompaniment for the fourth system. The vocal line has a whole rest followed by the lyrics: "Brust! love." The piano accompaniment features a more active bass line with sixteenth-note figures, marked with a mezzo-forte (*mf*) dynamic.

Brust!
love.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright -

- li - chen Flam - - - men, ihr himmlischen, gött - li - chen Flam - men, die
- shin - ing bea - - - con, - thou heav - en - ly bright - shin - ing bea - con, this

nach euch ver - lan - gende gläu - bi - ge Brust, die nach euch ver - lan -
heart that - is long - ing - ly crav - ing - for love, this heart that - is long -

- gende gläu - bige Brust! Er -
- ing - ly crav - ing for love. Come

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
 kin - die, — thou heav - en - ly bright shin - ing bea - con, this heart that is

lan - - - - gende gläu - bi - ge Brust!
 long - - - - - ing - ly crav - ing for love.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
 My spir - it — with rap - ture is ar - - dent - ly burn - ing, — un -

brün-stig - sten Lie-be, der brün - stig - sten Lie-be und schmecken auf
 ceas - ing - ly yearn-ing, un - ceas - ing - ly yearn-ing, to know all the

Er - den die himm - lische Lust.
 joys that a - wait me a - bove.

Die See-len empfinden die kräf - tig - sten Trio - be der
 My spir - it with rap - ture is ar - dent - ly burn - ing, un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
 ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

Er - den — die himm - li - sche Lust.
 joys that — a - wait — me a - bove.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
 Come kin - dle, - thou heav - en - ly bright — shin - ing bea - con, this

nach euch - ver - lan - - gende gläu - bi - ge Brust!
 heart that - is long - - ing - ly crav - ing - for love.

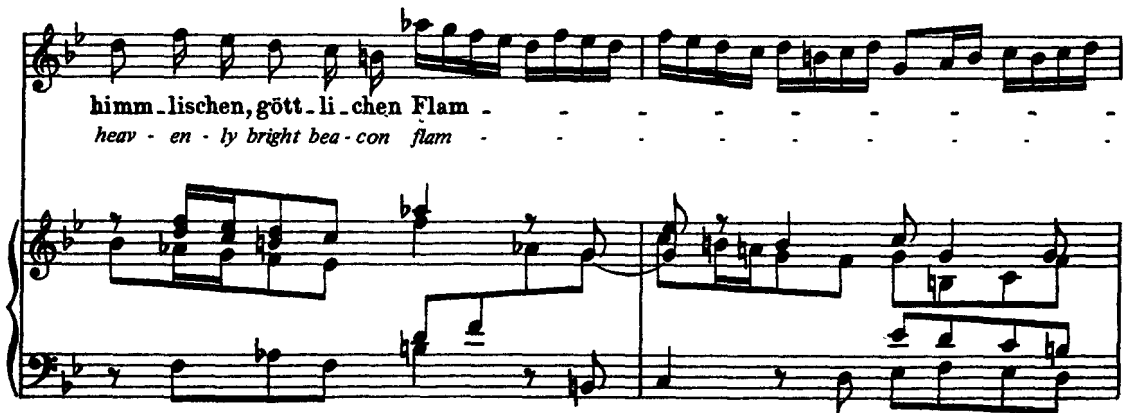
Er - fül - let, - ihr himmlischen, gött - li - chen Flam - - -
 Come kin - dle, - thou heav - en - ly bright — bea - con flam - - -



- men, — ihr himm - li - schen, gött - li - chen Flam - men, die
- ing, — thou heav - en - ly bright — bea - con flam - ing, this



nach euch — ver - lan - gen - de gläu - bi - ge Brust, er - fül - let, ihr
heart that — is long - ing - ly crav - ing — for love, come kin - dle, thou



himm - lischen, gött - li - chen Flam -
heav - en - ly bright bea - con flam -



- men, die nach euch ver - lan - gende gläu - bi - ge Brust!
- ing, — this heart that is long - ing - ly crav - ing for love.

Dal Segno.

Recitativo.

Basso.

Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
 Our hearts re-joice in no false light, nor empty earth-ly

nicht; ein Freuden-schein ist mir von Gott entstanden, denn ein vollkommenes
 lute; a light of joy from God above is shining: of Christ's own blessed

Gut, des Heilands Leib und Blut, ist zur Erquickung da. So
 blood and body we partake, and so restore our souls. We

muss uns ja der überreiche Segen, der uns von Ewigkeit be-
 thus receive His all-abundant blessing, to which our faith has made us

stimm und un-ser Glau-be zu sich nimmt, zum Dank und Preis be - we-gen.
heir, and which for - ev - er we will share, with songs our thanks ex - press-ing.

The first system consists of a vocal line in the upper staff and a keyboard accompaniment in the lower staves. The vocal line is in a 3/8 time signature and features a melodic line with lyrics. The keyboard accompaniment is in a 3/8 time signature and provides harmonic support with chords and moving lines.

Aria.
(Andante ♩ = 100.)

The Aria section is a piano accompaniment in 3/8 time, marked Andante with a tempo of ♩ = 100. It consists of five systems of music. The first system begins with a *mf* dynamic. The second system includes *p* and *mf* dynamics. The third system includes a *p* dynamic. The fourth system includes a *tr* (trill) marking. The fifth system includes a *tr* marking. The piece concludes with a final chord.

Tenore.

Un - ser Mund und — Ton — der Sai - ten sol - len — dir für und
 Harp — and vi - ol, — voic - es — blind - ing, loud and — clear, far - and -

für, für und für — Dank und Op - fer be - rei - ten.
 near, far and near, — sing Thy prais - es un - end - ing,

Un - ser Mund und — Ton — der Sai - - -
 Harp — and vi - ol, — voic - es — blind - - -

ten sol-len_ dir für und für, für und für — Dank und Op-
 ing, loud and_ clear, far_ and_ near, far and near, — sing Thy prais - -

- fer zu_ be - rei - - ten. Un-ser Mund und Ton — der Sai - -
 - es nev-er - end - - ing. Harp and vi - ol, voic - - es - - blind - -

ten sol-len_ dir für und für, für und für — Dank und Op - fer zu -
 ing, loud and_ clear, far_ and_ near, far and near, — sing Thy prais - es nev -

- be - rei - ten, Dank und Op- - - - - fer_ zu - be - rei -
 - er - end - ing, sing Thy prais - - - - - es - nev - er - end -

ten.
ing.

mf

p *mf*

p *mf*

p

Herz — und Sin — nen
Joy — ful — voic — es

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

gro — sser Kö —
God Al — might —

— nig, dich zu — lo —
— y — we — are — prais — ing,

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
 all life long, in a song, God Al - might - y we - are - prais - ing.

Herz - und Sin - nen sind er - ho - ben, le - bens -
 Joy - ful - voic - es ev - er - rais - ing, all - life -

lang mit Ge - sang, gro - sser
 long, in - a - song, God Al -

Kö -
 might

pp

- nig, dich zu lo - ben. Herz und
 - y we - are - prais - ing. Joy - ful -

P

Sin - nen sind er - ho - ben, le - bens - lang mit Ge -
 voic - es ev - er - rais - ing, all - life - long, in - a -

sang, gro-sser Kö - - - nig, dich zu lo - ben.
 song, God Al - might - - - y we are prais - ing.

Da Capo.

Choral.

Soprano.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
*What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in*

Alto.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
*What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in*

Tenore.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
*What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in*

Basso.

Wie bin ich doch so herz - lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei - nem Preis auf - neh - men in das Pa - radeis, dess
*What joy my Sav - iour brings to me, my Al - pha and O - me - ga He, be -
 To dwell in Par - a - dise with Him, en - throned a - mong the Ser - a - phim, in*

An - fang und das En - de; A - - men! A - men! Komm', du schö - ne
 klopf'ich in 'die Hän - de. A - - men! A - men! Komm', du schö - ne
gin - ning mine and end - ing. A - - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de. A - - men! A - men! Komm', du schö - ne
gin - ning mine and end - ing. A - - men! A - men! Come, Thou fair - est,
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An - fang und das En - de; A - - men! A - men! Komm', du schö - ne
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gin - ning mine and end - ing. A - - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

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